### A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Iraq, Algeria, Egypt, Mauritania, Morocco, Palestine, Saudi Arabia, Sudan, Tunisia and Yemen.

### B. Name of the element

**B.1. Name of the element in English or French**

Indicate the official name of the element that will appear in published material. Not to exceed 200 characters

<table>
<thead>
<tr>
<th>Arts, Skills and Practices Associated with Engraving on Metals: (Gold, Silver and Copper)</th>
</tr>
</thead>
</table>

**B.2. Name of the element in the language and script of the community concerned, if applicable**

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1). Not to exceed 200 characters

<table>
<thead>
<tr>
<th>النطق على المعادن (الذهب، الفضة، النحاس): الفنون والمهارات والممارسات</th>
</tr>
</thead>
</table>

**B.3. Other name(s) of the element, if any**

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

<table>
<thead>
<tr>
<th>(Iraq, Sudan, Yemen):</th>
<th>المصاغة (الذهب، الفضة)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Iraq, Egypt, Saudi Arabia):</td>
<td>الحفر (الذهب، الفضة)</td>
</tr>
<tr>
<td>(Iraq, Egypt, Saudi Arabia):</td>
<td>الطريق (النحاس)</td>
</tr>
<tr>
<td>(Egypt):</td>
<td>التكتيك (النحاس، الذهب، الفضة)</td>
</tr>
<tr>
<td>(Morocco, Palestine, Sudan):</td>
<td>الدق واللونة (الذهب، الفضة)</td>
</tr>
<tr>
<td>(Morocco):</td>
<td>الزواق باللغة العربية و تأكراط وتاريخات باللغة الإمازيغية</td>
</tr>
<tr>
<td>(Tunisia):</td>
<td>النطق والتقنية</td>
</tr>
<tr>
<td>(Algeria):</td>
<td>البصائع</td>
</tr>
<tr>
<td>(Mauritania):</td>
<td>كرمي دمي باللغة السوكنية، تكاكايل بجامدي بالوري، ديندي تورن</td>
</tr>
</tbody>
</table>
C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.
Not to exceed 150 words

The craft of engraving on metals is associated with all sectors of societies in the majority of the states participating in this nomination, especially traditional makers, jewelers, designers, and workers preparing its tools, in addition to the merchants who provide craft supplies, as well as the consumers from different social classes acquiring engraved gold, silver and copper pieces for savings and decorations. Among the most important modern groups concerned with the nominated element are; relevant associations, NGOs and unions of protecting the rights of craftsmen, as well as students of metalworking departments in secondary schools and colleges of applied arts, the owners of exhibitions in historical cities. As for the most closely groups related to the element are; in Iraq; (al- Saffar, al- Bassu, al- Sayyab and al- Naqash) families, as well as the majority of the populations of Kurdistan regions, especially Kurdish and Sabian women. In Algeria; relevant craftsmen and parties. In Egypt; the inhabitants of the oases, Nubia, Upper Egypt and coastal areas, including the jewelry designer Azza Fahmy. In Mauritania; the specialized craftsmen are Known as Hassaniya, teachers or Mashahil. In Morocco; the brokers who mediate between craftsmen and customers. In Palestine; (Sharif, Qawasmi and Nasser) families. In Saudi Arabia; among the most important practitioners are; Hussein Al-Owaisi, Salem Al-Atraman, Abdul Aziz Al-Marshoud, Ali Al-Shamrani and Anfoush Al-Armani. In Sudan; Al- Rashaida, Beja and Nuba groups. In Tunisia; (Naccache and Ghorbal) families. In Yemen; (Al-Arifi, Al-Mushrik, Al-Zaidi, Al-Baidi and Al-Akwa’a) families.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.
Not to exceed 150 words

The craft of engraving on metal spreads in most parts of the states participating in this nomination, mainly in places where raw materials are available.
In Iraq, for example, the element is concentrated in the capital, Baghdad and Mosul, Basra, Najaf, Karbala and Babylon. In Algeria, the craft is found in the capital and the cities of Constantine, Tlemcen and Oran, while engraving on silver spreads in the Kabylie regions such as Tizi Ouzos. In Egypt, this craft is found in historic Cairo, mainly in Al-Gamaliya and Khan Al-Khalili and in the oases, Upper Egypt and the Nuba region. In Mauritania, the craft spreads in most areas of the country, especially the countryside. In Morocco, the element is concentrated in the Atlas mountain ranges and desert areas, and in the ancient cities such as Fez, Marrakesh, Essaouira, Meknes and Casablanca. In Palestine, it spreads in ancient cities such as Hebron, Ramallah, Gaza, Bethlehem, Jerusalem, Jénin and Jericho. In Saudi Arabia, the element is found in most regions of the Kingdom, and is concentrated in the regions of Al-Ahsa, Asir, Al-Baha, Najran and Jazan, Hail region, in addition to the holy cities such as Makah and Medina. In Sudan, the inscription on gold is concentrated in the capital, Khartoum, while silver remains more present in the cities of Kassala and the Red Sea in eastern Sudan, while copper is frequently used in the south for medicinal purposes. In Tunisia, the craft is spread in the cities of Tunis, Sousse, Kairouan, Sfax and Djerba. In Yemen, the craft is spread in the cities of Sana’a, Aden, Sa’ada, Amran, Taiz, Al Hudaydah, Ma’rib, Dhamar and Hadramawt.
The element is also found in other countries of the world, such as; India, Thailand, the Philippines, the Sultanate of Oman, Bahrain, Ghana, Nigeria and some other countries.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence.
concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

### Iraq

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.)</th>
<th>Ms.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family name</td>
<td>Al Ogaily</td>
</tr>
<tr>
<td>Given name</td>
<td>Iman</td>
</tr>
<tr>
<td>Institution/position</td>
<td>Cultural Relations Directorate / Intangible Cultural Heritage expert</td>
</tr>
<tr>
<td>Address</td>
<td>Al-Mansour, Al-Eskan St. Baghdad</td>
</tr>
<tr>
<td>Telephone number</td>
<td>+9647706922442,+9647811755412</td>
</tr>
<tr>
<td>Email address</td>
<td><a href="mailto:Emanalogli@gmail.com">Emanalogli@gmail.com</a></td>
</tr>
</tbody>
</table>

### E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

<table>
<thead>
<tr>
<th>Country</th>
<th>Title (Ms/Mr, etc.)</th>
<th>Family name</th>
<th>Given name</th>
<th>Institution/position</th>
<th>Address</th>
<th>Telephone number</th>
<th>Email address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Algeria</td>
<td>Madame</td>
<td>BENABDALLAH</td>
<td>ZAHIA</td>
<td>Maître de recherché A</td>
<td>3 rue Franklin Roosevelt</td>
<td>00213779273024</td>
<td><a href="mailto:zahia_ben77@yahoo.fr">zahia_ben77@yahoo.fr</a></td>
</tr>
<tr>
<td>Egypt</td>
<td>Ms.</td>
<td>Emam</td>
<td>Nahla</td>
<td>Professor of anthropology / Academy of Arts</td>
<td>City view compound, Cairo / Alex Road, Cairo, Egypt</td>
<td>+201 001022765</td>
<td><a href="mailto:nahla.emam@gmail.com">nahla.emam@gmail.com</a></td>
</tr>
<tr>
<td>Mauritania</td>
<td>Mr.</td>
<td>Tlamid</td>
<td>Sid el Moctar</td>
<td>Head of Department of Infrastructure, Safeguarding and Restoration at the National Heritage Conservation / Ministry of Culture, Youth and Sports</td>
<td>Nouakchott</td>
<td>+222 43440075</td>
<td><a href="mailto:etlamids@gmail.com">etlamids@gmail.com</a></td>
</tr>
<tr>
<td>Morocco</td>
<td>Mr.</td>
<td>JLOK</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Given name: Mustapha  
Institution/position: Head of the Cultural Heritage Inventory and Documentation Division/ Ministry of Youth, Culture and Communication  
Address: 17, avenue Michlifen, Agdal, Rabat, Morocco  
Telephone number: +212661933567  
Email address: mustaphajlok@gmail.com

Palestine
Title (Ms/Mr, etc.): Ms.  
Family name: Junidi  
Given name: Amani  
Institution/position: The National Register of Intangible Heritage / Ministry of culture,  
Address: Ministry of culture, Ramallah, Palestine  
Telephone number: +972 568886174  
Email address: amanijunidi@gmail.com

Saudi Arabia
Title (Ms/Mr, etc.): Ms.  
Family name: Alkhamis  
Given name: Norah  
Institution/position: Heritage Commission, Director of Intangible Cultural Heritage  
Address: Ministry of Culture, King Faisal Road, Al Bujairi, Ad Diriyah, Riyadh, 13711, Saudi Arabia  
Telephone number: 00966571234343  
Email address: nalkhamis@moc.gov.sa

Sudan
Title (Ms/Mr, etc.): Mr.  
Family name: Awadallah Abd Elrahman  
Given name: Asaad  
Institution/position: The National Council For Cultural Heritage And Promotion of National Languages / Ministry of Culture and Information  
Telephone number: +249 912436911  
Address: Bechir Elnefeidi St, Al ma’mora district, Khartoum, Sudan  
Email address: asaadhajam@yahoo.com

Tunisia
Title (Ms/Mr, etc.): Mr.  
Family name: Ben Soula  
Given name: Imed  
Institution/position: Directeur de département des études ethnographiques / Institut National du patrimoine / Ministère de la culture  
Address: 4, Place du Château 1008, Bûb Mënara,Tunis, Tunisie  
Telephone number: +216 71 563610  
Email address: imed_soula@yahoo.fr

Yemen
Title (Ms/Mr, etc.): Mr.  
Family name: Arifi  
Given name: Abdullah Ismail Ahmed Al-Arifi  
Institution/position: Al Mudhaffar Handicraft Center
1. Identification and definition of the element

For Criterion R.1, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

a. an explanation of its social functions and cultural meanings today, within and for its community;
b. the characteristics of the bearers and practitioners of the element;
c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;
b. ‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;
c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history' ;
d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

(i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

Metal engraving is one of the traditional decorative handicrafts associated with the conscience of the people involved in the file, as well as their identity, customs and traditions. The craft of engraving on metals (gold, silver and copper) is an intangible cultural heritage, according to the definition in the Convention. This craft is one of the skills associated with traditional craftsmanship, but at the same time it is closely related to practices, rituals, festivities and other domains of the intangible cultural heritage. The craft of engraving on metals goes back to ancient periods, perhaps since man discovered minerals and developed techniques for extracting and processing them. These skills have been inherited by generations, preserved and developed over the years, Until it reached to the present day as a living heritage, created by specialized craftsmen and amateurs, men and women, old and young, who are keen to preserve and develop it. Engraving can be defined as the process of stitching a sharp and precise tool into the metal, either by placing a prior drawing followed by this tool, or by improvising new shapes,
especially when the metal piece to be engraved on is small. Metal engraving is not only that
tility of arts and skills that engravers have created generation after generation, rather; it also
cludes a set of skills, practices and perceptions related to them, as the metal engravings
clude different social and symbolic dimensions, which explain the classification of products
accoding to the nature of their use in terms of aesthetic, utilitarian, religious and ritualistic
aspects, and thus the engraving reflects a collective identity of the countries participating in this
omination. The craftsman performs the manual engraving process, using several techniques to
duce inscriptions either recessed by engraving, or prominent inscriptions by knocking and
loading, using tools of different sizes according to the quality and size of the metal surface on
ich the engraving is done. Sometimes the craftsman may resort to using the technique of
akfeet), where more than one metal is combined in one product, for example, gold and silver
re combined in common engravings to produce beautiful pieces of art.
As for the shapes that are engraved on metals, they are mostly symbolic drawings, names, Qura
verses, religious supplications and decorations in which various geometric forms are used,
to produce a masterpiece that can be considered an integral part of the cultural identity, which
will give an additional value to the product.
The metal engraving craftsmen from time to time excel in developing new techniques to be
added to their products, in order to achieve a double goals, which is to show their skills and
esthetic tastes, as well as in response to people’s desire to add beauty to the tools and things
they own and use daily, such as women’s jewelry, household adornment and others.
It’s worth mentioning that, engraving on metals has evolved over time and the traditional
ufacturers have been able to improve their creative capabilities and energies, producing
igh-end masterpieces characterized by quality, craftsmanship, splendor of designs and harmony
of details, using various decorative models, keeping pace with the social and cultural
development of societies.

(ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related
ones or categories of persons with special responsibilities for the practice and transmission of the element? If
so, who are they and what are their responsibilities?

<table>
<thead>
<tr>
<th>Not fewer than 150 or more than 250 words</th>
</tr>
</thead>
</table>

The majority of the community members of the states participating in this nomination are
considered to be the bearers and practitioners of the element at different levels, at the head of
them; the engravers of both genders, as they are the true bearers of this heritage, followed by the
owners of the industrial workshops and exhibitions, who contribute greatly to promote and
preserve the products of this craft.
Among the bearers of this element are also the sheikhs of the craft, who are the oldest
craftsmen in age, and the most skilled in engraving on different materials, in addition to the
aders who provide raw materials and other tools associated with this craft. Women are also the
most important bearers and practitioners of this craft by choosing the inscriptions, designs and
colors to be added to the artistic pieces of these products and they are the first consumer of
jewelers, especially gold, which is an essential component of women’s dowries, as well as their
assion for acquiring household utensils made of silver and copper, in addition and according to
the popular beliefs that women have extensive experiences with traditional knowledge and ritual
uses of symbols and figures that are engraved on silver and copper. On the other hand, some
talented women contribute to helping craftsmen by choosing and designing shapes and patterns
and some of them even innovate in creating beautiful and distinctive forms, such as the Iraqi
ists Somaya Al-Baghdadi and Awatef Al-Shammari and other women in the submitting states.
In addition to that, there are some products associated with men only, who control their
ufacture, decoration and trade, such as engraving on storage boxes, swords and daggers
ed for decoration.
Young people are considered an important group for bearing this element, as they learn the
origins of this craft through apprenticeships from skilled masters, and groups of girls are also
olved in this field by manufacturing and decorating silver and copper ornaments, and then
arket them in fairs, bazaars, shops and heritage markets.
The relevant institutions and some civil society organizations also contribute in the preservation
and sustainability of the element, such as "Lotus Cultural Association" (Iraq) and the goldsmiths’
ions, which undertake the task of testing skilled craftsmen and granting them with work
mits, inspection and quality assurance of art pieces.
The bearers of this element are also:
• Cafe owners who are keen to use engraved silver and copper pots in preparing coffee and serving it to the customers.
• Owners of barbershops and beauty salons who furnish their workplaces with antiques and silver and copper perfume pots.
• Owners of private museums such as Roving Museum in Baghdad (Iraq), Abu Guevara Museum in Nablus (Palestine), and Al-Arifi Museum Taiz (Yemen) as well as those in charge of government museums such as the Ethnography Museum in Sudan and others.
• Professors of colleges, institutes and vocational schools who train students in the skill of engraving on metal.

(iii) How are the knowledge and skills related to the element transmitted today?

In all states participating in this nomination, knowledge and skills related to metal engraving are transmitted in two ways;

The first one is based on inheritance within the family framework, while the second one is based on handicraft training directed to young trainees through formal methods outside the family.

As for the first way; the assets of craftsmanship are acquired through indirect education during daily living, as the father gradually trains his children or relatives through enticement and motivation and assigning them in some simple work to get acquainted with the principles and culture of work, hence; to be able to acquire a number of technical skills and capabilities. In the intermediate stage, education is based on guidance and alerting, while notifying the learner the responsibility that he should bear. During this stage, the learner is assigned to complete some work independently in order to enhance his knowledge and experience and build his professional personality. As for the advanced stage, it is considered to be the stage of specialization, during which the learner has mastered dealing with metals and is able to deal well with the most advanced tools and technical knowledge, and becomes qualified to be a professional manufacturer in engraving on various metal pieces.

As for the second way that guarantee transmission of knowledge and skills related to the element, is within the official frameworks, through organizing practical training workshops supervised by governmental and non-governmental associations, such as craft training centers, specialized organizations, academic departments in universities, training courses, and others.

The various media, social networking sites, publications, cultural and commercial events, and creative competitions are also contributed greatly to the transmitting of knowledge and skills related to the element.

(iv) What social functions and cultural meanings does the element have for its community nowadays?

The craft of engraving on metals performs several social and ritual functions, as it shows an aspect of the standard of living or the degree of well-being experienced by the community members, their affiliation and cultural identity, as the element has been linked and is still associated with people's daily lives, and it has until now performed various renewed economic, cultural and social functions.

The function associated with the cultural identity of the communities remains the most important function of this craft, as the patterns of decoration and motifs used in the engraving reflect and express the culture of each region. Through inscriptions based on jewelry and metal works, it is possible to identify the affiliation of people, their religious and geographical belongings, and their social status, in addition to knowing the historical and cultural reference for the product; Pharaonic, Coptic, Mesopotamian, Islamic or contemporary, and others.

Engraving on metal also has other social functions, and it varies from one social class to another depending on the type of metal being engraved on, and gold remains the most expensive metal. The element is also associated with many social occasions, as crafting products and copper utensils are physical indications for a range of practices. In some societies, families are keen to present a luxurious engraved copper bucket to the bride as an expression of love and appreciation.

Silversmithing products are also present in many rites of passage; when a child is born, he drinks the first drop of water with a silver piece engraved with various types of supplications to protect him from envy; according to the popular beliefs of some societies.
The element also has ritual functions because of its relationship to traditional and alternative medicine, where copper is used as it is believed; to be a treatment for many diseases, including rheumatism and gout.

There are many pieces of gold ornaments, silver and copper utensils that have been engraved with writings and symbols with belief meanings to protect from the evil eye or bring wealth or good luck, in addition, placing the engraved candlestick on the table and serving coffee in engraved trays made of silver and copper, are indications to express appreciation and respect for the guests, especially if the art pieces contain Quran verses or religious supplications.

On religious occasions, especially during Ramadan, the element also witnesses a wide presence in most homes, to celebrate and welcome this holy month by placing some copper and silver tools and heritage collectibles such as the crescent and lantern, which are adorned with engraved heritage designs.

The element also has a presence in oral literature, especially in popular proverbs such as; “gold is an ornament and a treasury”, and “irons are for the time of adversity”.

In addition to that, the element played a prominent role in changing the surnames of some families in many societies through taking the various names of this craft such as “Al-Saffar”, “Al-Naqash”, “Al-Nahaisi” and “Al-Hadidi” according to the craft that these families were famous by.

(v) Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?

Not fewer than 150 or more than 250 words

The whole submitting states, affirmed that all practices, knowledge and skills related to the element are in full compliance with the spirit of international human rights conventions, with the principles of mutual respect among members of the communities, and the preservation of the environment as well as with the requirements of sustainable development as it stated in Chapter VI of operational directives of the implementation of the 2003 Convention for the safeguarding of the intangible cultural heritage, and even more than that; the components of the element establish and encourage the general principles of the Convention.

The element, as an aesthetic component, contributes to adding joy to life, as it is associated with useful tools and things that are used daily. Usually, the symbols that the craftsman is keen to engrave, always carry positive meanings that encourage love, goodness, beauty and reproduction.

The element also has an important role in consolidating relations among members of societies on the basis of mutual respect, and it is also considered as a factor of understanding and achieving social cohesion, as it is linked to moral and religious values. It also promotes and consolidates relations and builds bridges of communication between the various communities practicing and bearing it, which contributes to increasing mutual respect and strengthening bonds among them.

On the other hand, the element is a witness to the ability of successive generations to respect differences and build a common heritage balance, as well as strengthen the social relations between members of societies with multiple cultural identities and religious and ethnic sects, as the use of some special inscriptions on minerals such as supplications, Quran verses and sacred texts related to different religions are contributed to achieving mutual respect and community peace, and promoted the guarantee of the transmission of the element from generation to generation.

In general, there are no manifestations in the element or in the various practices associated with it that is not compatible with sustainable development. This element contributes greatly to ensuring the sustainability of development in societies by providing job opportunities for young people of both genders, which makes the bearers and practitioners of the element are the first beneficiaries of it, in addition to achieving a fair income to many members of communities in accordance with sustainable development standards, as well as; all its materials and tools are environmentally friendly.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’. This criterion will only be
considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.  
Not fewer than 100 or more than 150 words

The inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity will contribute effectively to the formation of positive trends among local communities of the submitting states and motivate them to highlight the intangible cultural heritage in general by working on documenting and inventorying other elements of the intangible cultural heritage existing in all cities and regions at the local level, as the element is associated with a number of other heritage domains such as customs, traditions, beliefs, practices and forms of oral expression. The inscription will also enhance to raise awareness of this element's importance in particular and other aspects of the intangible cultural heritage in general in local communities. It will also encourage the local communities members to intensify their efforts to ensure its promotion, transmission and sustainability to future generations, as a result; it will make the younger generation more interested in their living heritage as an important part of their cultural identity. Moreover, it will contribute to open new horizons for communication among the whole local communities through building bridges of mutual dialogues to develop knowledge and skills through transferring experiences and expertise from the generation of professional creators to the talented young generation. Therefore, the inscription of this element on the Representative List of the Intangible Cultural Heritage of Humanity definitely will have a positive impact on the safeguarding of the intangible cultural heritage in general, and thus ensure its sustainability at the local level.

(i.b) Please explain how this would be achieved at the national level.  
Not fewer than 100 or more than 150 words

The inscription of the element on the RL. will attract the attention of all national, audio-visual and print media as well as social media to highlight all domains of the intangible cultural heritage to the whole public and promote increased awareness of its importance at the national level, which will encourage and deepen the clear vision of governmental and non-governmental bodies to introduce the importance of the 2003 Convention and intensify efforts to implement its objectives at the national level through holding training workshops dedicated to young people of both genders to develop their capabilities and get benefit from experiences and techniques of the artistic bearers and practitioners of various elements of the intangible cultural heritage, in addition to establish activities and cultural events, as well as prepare television programs and produce video films that document many aspects of the intangible cultural heritage existing at the national level. The inscription will also contribute to encouraging governmental and non-governmental institutions and individuals interested in this heritage to carry out comprehensive field surveys aimed at inventorying many aspects of the intangible cultural heritage that are existing and being practiced in all cities and regions, and then preparing research, studies and cultural encyclopaedias and issuing books, magazines that would contribute to documenting the intangible cultural heritage at the national level. The inclusion of the element will also have a positive effect on urging government bodies of the submitting states to issue national laws and legislations and develop future plans and strategies that would contribute to promote, transmit and sustain this element in particular and other elements of the intangible cultural heritage existing at the national level in general.

(i.c) Please explain how this would be achieved at the international level.  
Not fewer than 100 or more than 150 words

The inscription will contribute significantly to understanding the active role that intangible cultural
heritage plays in promoting the spirit of cohesion and social solidarity and cultural and economic exchange among the people of the whole world as well as achieving sustainable development goals.

In addition, it will advance the process of international cooperation in the field of exchanging experiences, competencies, books, encyclopaedias, research, studies and traditional handicrafts related to this heritage industries and products among the countries participating in this nomination, as well as other countries that it is hoped to be joined in the future after the element's inscription, especially those countries that possess the same arts, skills and practices related to this element. In addition, it will enhance a joint international cooperation within the framework of the submitting states strategies to activate the 2003 Convention for safeguarding all aspects of the intangible cultural heritage in general.

The inscription will also contribute to opening broad horizons for joint international action to exchange practical experiences, information, and techniques related to all aspects of the living heritage in a manner that creates positive climates and opportunities for cultural cooperation at the regional and global levels, in a framework that guarantees respect for cultural diversity and the promotion of constructive positive dialogue among communities members with multiple cultures and identities that share and practice this heritage in different ways, with a spirit of pride in sharing this human heritage.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription of the metal engraving element on the Representative List of the Intangible Cultural Heritage of Humanity will promote the spirit of real constructive dialogue among members of societies of the submitting states which is characterized by a wide variety of cultural identities, in a manner that guarantees respect for the cultural pluralism of those communities.

The inscription will also contribute to building bridges of rapprochement among the members of the concerned communities through the establishment of participatory cultural activities such as exhibitions and periodic bazaars to display their products of craftsmanship, as well as participation in competitions, seminars, cultural forums, training workshops, conferences and festivals that will be organized at the local, national and international levels.

In addition to that, the inscription will contribute to creating cultural spaces for holding meetings and forming platforms for positive dialogues and consultative discussions to exchange knowledge, skills and practices, in a manner that would lead to the mutual enrichment of ideas, increase and deepen technical, artistic and cultural experiences, and encouragement of exchanges of miniatures and engraved art pieces between different cultures in an atmosphere of trust and understanding, and accordingly; this will reflect positively on expanding the scope of the element's practices and ensuring its sustainability to the future generations.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

The arts and skills of metal engraving are usually associated with innovation, renewal and intellectual creativity, while: the value and nature of engraving on metal surfaces made of gold, silver and copper suggest many different artistic innovations in the construction of the artwork.

The craftsman who specializes in this field, is a creative individual in the field of synthesizing mineral ores and knowing their properties, as well as having an extensive experience and the ability to melt metals and then re-form them again through the use of appropriate means and techniques in proportion to their nature, and he is also a creative and skillful in choosing engravings, ornaments and symbols in order to communicate the artistic idea contained in his handicrafts products.

From this point of view, the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity will contribute to enhancing human creativity through transferring accumulated experiences from the creative and skillful generation to the younger generation who are interested in this aspect of heritage, in addition to developing the artworks of craftsmen by inventing modern decorative techniques to be added to their artistic products through using renewed engravings and employing different types of Arabic fonts as well as updating the graphics that artisans used previously, in addition to developing the craft through the use of
gilding, coloring and inlaying metals with precious stones, in accordance with the developments of the modern era. The inscription of the element will also contribute to promoting respect for cultural diversity, especially since this element is practiced by large segments of communities members with the multiple cultural identities, and that is through encouraging the exchange of experiences, skills, practices and industrial products among related communities in a way that ensures respect for their cultural differences.

3. Safeguarding measures

*For Criterion R.3, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.*

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

*Not fewer than 150 or more than 250 words*

In all submitting states, the communities, groups and individuals concerned, to safeguard the element have taken the following measures:

**Iraq**
- A number of NGOs, such as the Orvin Foundation for Culture and Arts, Rewaq Foundation for Arts, and the Lotus Women's Association, have organized several training workshops in the field of metal engraving.
- The craftsman Ahmed Alaa El-Din launched the "Art of the Giants" initiative to train the arts of engraving on copper and gold, and organized an exhibition to display products in Al-Najaf Governorate.

**Algeria**
- Some civil society organizations, such as the Associations des Artisans, Bijou tiers d'Oran, organized exhibitions and training workshops.
- The great fame of many artists and craftsmen in the region of Tamanrasset and Tizi Ouzou promoted the element.

**Egypt**
- Transferring the element's skills within a family framework (such as the Al Hussein and Al Hilal family) and some NGOs, such as the "Asala" association.
- Some jewelry designers organized training workshops in metal engraving, such as; The design studio by Azza Farm and Randa Fahmy workshop for engraving on lanterns and decorative pieces used at homes, hotels and religious places.

**Mauritania**
- Several associations such as the "Mauritanian Association for the Promotion of Handicrafts" and the "Confederation of Traditional Handicrafts" organized and supported activities for traditional craftsmen, to documenting and promoting the history and techniques of the element.

**Morocco**
- A number of civil associations seek to document and develop the craft of engraving, such as the "Dar Al-Sanea" association, the Assala cooperative for the arts of metal derivatives, and the Association of Women Producers in Targa, in the province of Chefchaouen

**Palestine**
- Al-Naqqash Muhammad Abdel-Gawad from Jerusalem organized exhibitions and training courses for copper engraving for young people of both sexes.
- Some families, such as Dar Al Sharif, were keen to teach the arts of engraving to their children to ensure the transfer of experience through generations.

**Saudi Arabia**
- The Palm Center in Al-Ahsa is organizing a series of workshops on the element in cooperation with the sheikhs of the craft.
- Craftsman Ayesh Al-Dajani took the initiative to open a training workshop in Al-Ahsa to teach the arts of craftsmanship to his children and grandchildren.

**Sudan**
- The Society for the Revival of Heritage and Traditional Handicrafts encourages training and exhibitions inside and outside Sudan.
-The heritage researcher Salwa Al-Mashli holds exhibitions for engraving products on silver and copper and prepares research on the craft of goldsmithing in Khartoum.

Tunisia
The engravers were keen to pass their skills to the younger generations of both sexes through their workshops in the "craft villages" and the old markets in the cities of Djerba, Tunis, Safa Qas and Sousse, with the support of associations and the emergence of a new generation of jewelry designers such as Rashad Ben Ghorbal.

Yemen
The initiatives of "The Fragrance of History for Comprehensive Development" organization, the Yemeni Heritage Treasure Organization for Training, and the "Al-Muzaffar Center for Handicrafts" contributed to safeguarding the element through documentation, promotion and transmission.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?

Not fewer than 150 or more than 260 words

The concerned official bodies in the submitting states have adopted several programs, projects and activities to safeguard the element as follows:

Transmission
Experience and skills related to the element are transmitted through the establishment of several training courses for students of the government vocational schools, heritage institutes, colleges and universities specialized in applied arts and traditional crafts, in addition to the practical lectures organized by concerned bodies and the exhibitions of the traditional industries.

Documentation and research
-Universities and colleges of applied arts, research centers, craft institutes and folk art studies centers, vocational schools, traditional industries sectors and national heritage institutes, as well as institutions and government agencies responsible for inventorying intangible cultural heritage.
- Books, articles, research, studies, heritage encyclopedias and articles in newspapers and magazines that are published in all the submitting states, such as: (Cultural and Heritage Encyclopedia Series and the Folk Heritage Magazines) (Iraq), (Atlas of Intangible Cultural Heritage) (Egypt), (Omdurman Market Documentation Project in 2016 and in cooperation with UNESCO) (Sudan), (Tourist Guide Magazine for Yemen Airways) (Yemen).

Preservation and protection
Museums, heritage archives, examination and stamp centers, and other government bodies protect the element, such as:

Iraq: The Quality Inspection and Control Center by adopting its official stamp on engraved metals to protect and control the quality of products.

Algeria: The National Fund for Traditional Craftsmen through reducing taxes on metal engraving products within the program for the protection of traditional crafts.

Egypt: The National Archives with manuscripts and documents related to the element and the Egyptian, Islamic, Coptic and Ethnographic Museums, in addition to the inclusion of craftsmen with a temporary pension during the period of the Covid 19 Epidemic.

Mauritania: Adopting a plan to finance traditional industry activities in the states of Adrar, Gaba, and Nouakchott, and granting soft loans to people with expertise in the field of metal engraving.

Morocco: Adoption of the national emblem of handicraft (Morocco is handmade) for products that guarantee the preservation of the element.
Palestine; The Heritage Museum in Jerusalem and the Old Hebron Museum contain pieces of metal engraving, especially those related to Palestinian traditional ornaments.

Saudi Arabia; The Ministry of Municipal and Rural Affairs by reducing the rental prices of shops for practitioners of the craft.

Sudan; The Ethnographic Museum, the Museum of the Caliph bin Abdullah, the Republican and the Shikan Museums, which display many ornaments and engraved tools.

Tunisia; Ethnographic and historical museums, such as those of Kairouan, Moknine and Djerba, acquire and display carved artifacts.

Yemen; Inclusion of engraving craft products in ethnographic museums such as the Museum of Customs and Traditions in Aden.

Some countries have also legislated regulations and laws to protect the arts of engraving on metal, such as: the founding system of the Institute of Crafts and Folk Arts No. (11) of 1985 in Iraq, Law No. (16) of 2013 regarding the preservation of cities and monuments and their cultural and urban heritage in Yemen.

Promotion

Through holding periodical exhibitions, organizing cultural festivals and traditional markets for heritage products.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- [ ] transmission, particularly through formal and non-formal education
- [ ] identification, documentation, research
- [ ] preservation, protection
- [ ] promotion, enhancement
- [ ] revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Not fewer than 500 or more than 750 words

There are no real threats impeding the continuity of the element due to its sustainability and inheritance throughout the ages, in addition to its flexibility and the ability to change the materials on which the engraving is done and the updates that occur on the element through the creation of new symbols and decorative inscriptions in line with the developments of the era. In addition, the inclusion of the element on the Representative List of the Intangible Cultural Heritage will have a significant impact on the automatic preservation of the element and the removal of obstacles that impede its transmission to future generations.

The states participating in this nomination present series of proposed safeguarding measures within the framework of cooperation between the competent official bodies and members of the communities bearing and practicing the element.

Among the most important of these are the measures that are employed to deal with the damage caused to the element as a result of the Covid-19 pandemic.

All submitting states share the followings:

Research and documentation

- Preparing a joint study on the skills and arts of engraving on metal to highlight the cultural specificity of each state and the cultural diversity associated with the element.
- Organizing a scientific symposium on the traditions of engraving on metal under the supervision of the relevant authorities, research centers and universities in the concerned states.
- Preparing a digital bibliographic guide on the various symbols and scientific writings related to the arts of metal engraving in the states participating in this nomination, and placing it on a digital platform.
- Producing film materials to document the element and making them available to the public
through the platforms of cultural sites on the Internet.

**Transmission**
- Enhancing the presence of metal engraving in private and governmental training centers and organizing training courses and workshops through the sheikhs of craftsmanship in the submitting states.
- Encouraging women to engage in workshops and training courses held in women's associations to build their capacities in the skills and arts of this craft.
- Organizing activities in secondary schools and institutes to promote interest in metal engraving and to encourage young people of both genders and increase their awareness of these arts as part of their cultural identities.
- Expanding the integration of metal engraving into educational curricula, especially in art institutes, craft schools, and vocational education.

**Protection and Preservation**
- Creating a database containing the motivating metal engravings, in the whole states participating in this nomination.
- Protection of metal engraving products through the adoption of country-specific stamps and seals to protect the intellectual property rights of craft practitioners in each state.

**Promotion**
- Facilitating the participation of the craft practitioners in regional and international exhibitions by limiting routine administrative procedures that prevent the display of artifacts outside the borders of states.
- Encouraging craftsmen to double the state's holdings of metal engravings designated for warehouses and exhibition halls of museums of arts and folk traditions by purchasing their artistic products, especially those pieces, medals and artifacts that are presented as gifts in ceremonies and official occasions.
- Enhancing the presence of metal engraving products in bazaars and handicraft fairs and on the sidelines of the events held by the submitting states within the framework of cultural and trade exchange Agreements, which will contribute to promoting the element at the international level.

In addition to the proposed measures mentioned above, there are a number of measures suggested by each state participated in the nomination, including:

**Iraq**
- Issuing new national legislation to determine the uses of the machine to protect the manual and traditional character of the element.
- Instructing the Ministry of Planning to open sub-centers for metal examination in a number of governorates in order to facilitate the metal stamping process.
- Establishing craft centers and linking them with tourist authorities, which will contribute to creating an atmosphere of interaction between craftsmen and tourists to move the wheel of the economy, and provide wide job opportunities for young people, especially women.

**Algeria**
- Reducing the laws, decrees and taxes imposed on craftsmen and providing them with financial and moral support.
- The Ministry of Culture supporting those interested in the element in various governorates and urging them to organize themselves in associations or gatherings in order to help preserve and protect aspects of the element's traditional heritage and raise awareness of its importance.

**Egypt**
- The state, with its various bodies, continue to hold exhibitions of traditional crafts, which include products of the craft of engraving on metal, such as: Our Heritage Exhibition and Our Homes Exhibition.
- The state continues its support for NGOs that sponsor the element and its practitioners through the Ministry of Social Solidarity.
- The Ministry of Culture reinforces its support for the "Siniyeh Misr" initiative to teach the metals craft to new categories of amateurs at the national level.

**Mauritania**
- Establishing a fund to finance and support participation in international exhibitions of traditional industry, including engraving on metal.
(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words

To implement the proposed safeguarding measures, each of the submitting states, will form a specialized committee to follow up on the steps and measures to be taken by the concerned authorities, which would contribute to the implementation of the safeguarding measures of the element. This committee will include in its membership a number of the relevant community members, the concerned government agencies and representatives of the concerned NGOs. The submitting states will also take the following procedures:

Iraq
Following-up on the issuance of the draft law for the preservation of the intangible cultural heritage that was prepared by the Cultural Relations Directorate at the Ministry of Culture,
Tourism and Antiquities in late 2021.

**Algeria**
Strengthening the craft rooms in the governorates, organizing the concerned individuals in cooperatives, providing them with work spaces, expanding the field of communication, and increasing promotion activities such as the presence of the element in the various cultural weeks and festivals.

**Egypt**
The Ministries of Culture, Social Solidarity, Industry, Trade, Education, and Higher Education will intensify their efforts to implement the proposed safeguarding measures by developing the necessary plans and strategies to protect the element and ensure its permanence.

**Mauritania**
The traditional industry bodies and the national preservation of heritage and culture, each according to its competence, contribute to the preservation of the element by providing training, holding workshops and holding exhibitions, as well as the adoption of a plan by the competent government agencies to finance the programs and activities related to the component in all governorates.

**Morocco**
Conducting further studies on the element, updating laws for sectors related to metal engraving, facilitating access to raw materials and opening channels for the promotion of engraving products on a large scale.

**Palestine**
The Chamber of Commerce and Industry supports the unions of workers in the field of engraving on gold, silver and copper, and adopts programs to facilitate the import of raw materials.

**Saudi Arabia**
The Heritage Authority adopts training and awareness initiatives to support the element, and provides data and information related to the element on the online portal of the Royal Institute of Traditional Arts.

**Sudan**
Follow-up on the draft law on the protection of intangible heritage submitted by the National Council for Cultural Heritage and the promotion of national languages.

**Tunisia**
The National Office of Handicrafts assisted the engravers financially and logistically. The Ministry of Cultural Affairs undertakes financial and technical support for festivals and cultural events that focus on the element, and the Ministry of Education organizes educational activities directed to students to introduce the importance of the element.

**Yemen**
Completing the training and capacity building workshops of young people of both genders on the arts and crafts of the culture of engraving on silver and decorating it with agate stones through the sheikhs of craftsmanship and integrating them in developing strategies and plans for the advancement and development of the element.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

The communities, groups and individuals concerned had an active role in formulating the proposed safeguarding measures, through holding several meetings and carrying out field tours conducted by those involved in preparing the file in each state participating in this nomination, as follows:

**Iraq**
Several meetings were held with the element bearers and practitioners in the governorates of Basra, Najaf, Babylon, Mosul and Baghdad to formulate safeguarding measures. Women had a prominent role in discussing the problems and challenges facing the craft and developing appropriate solutions to overcome them, and they showed their full readiness to participate in the implementation of the proposed measures.

**Algeria**
Representatives of the concerned communities and groups in the different governorates made their proposals regarding the preservation of the element, which varied according to the nature of
their relationship with it. They participated extensively in the consultative meetings that were held in the hosting of the crafts rooms.

**Egypt**
The bearers and practitioners of the element voluntarily presented the file preparation team with a set of safeguarding measures through civil associations, craftsmen in Historic Cairo and designers of women's jewelry, and expressed their willingness to participate in the implementation of these proposals.

**Mauritania**
Discussions with practitioners of both sexes led to the crystallization of a number of safeguarding proposals. All have expressed their full readiness to work on continuing efforts to implement those measures.

**Morocco**
Practitioner of both genders participated in organizing workshops in four parts of the country and reviewed the problems facing the element and they presented a number of proposals that contribute to preserve it.

**Palestine**
The Ministry of Culture held several meetings with the practitioners in order to take their views on the proposed safeguarding measures that they developed after the Covid-19 crisis, and they expressed their willingness to contribute in its implementation.

**Saudi Arabia**
Series of meetings were held with the element bearers and they made proposals to enhance its presence. Practitioners, bearers and a number of NGOs have also expressed their willingness to support the implementation of the proposed safeguarding measures.

**Sudan**
Consultation meetings were held with the practitioners in the state of Khartoum and the participation of craftsmen, traders, researchers and NGOs, and they submitted proposals to ensure the sustainability of the element and expressed their full readiness to implement them.

**Tunisia**
Due to the activity of a number of associations, during the month of July 2021, intensive meetings were organized with practitioners of both sexes, in which proposals for programs and mechanisms were obtained that would contribute to strengthening the presence and preservation of the element.

**Yemen**
The field work during the preparation of the file allowed listening to the suggestions of practitioners in their workshops, which enabled to know the risks that the element face and develop solutions and measures that will contribute to safeguarding it.

### 3.c. Competent body(ies) involved in safeguarding

*Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.*

<table>
<thead>
<tr>
<th>Country</th>
<th>Name of the body</th>
<th>Contact Person(s)</th>
<th>Address</th>
<th>Telephone</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iraq</td>
<td>Ministry of Culture, Tourism &amp; Antiquities, Cultural Relations Directorate</td>
<td>Falah Hassan Shaker, General Director</td>
<td>AL- Mansour-AL- Eskan St.</td>
<td>+964 7701055555</td>
<td><a href="mailto:falah_shaker@mocul.gov.com">falah_shaker@mocul.gov.com</a></td>
</tr>
<tr>
<td></td>
<td>Ministry of Culture, Tourism &amp; Antiquities, Cultural Relations Directorate</td>
<td>Shaymaa Mahmood Suhail, Responsible of the intangible cultural heritage section</td>
<td>AL- Mansour-AL- Eskan St.</td>
<td>+964 7730396677</td>
<td><a href="mailto:shaimasuhail2@gmail.com">shaimasuhail2@gmail.com</a></td>
</tr>
<tr>
<td></td>
<td>Ministry of Culture, Tourism &amp; Antiquities, Cultural Relations Directorate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Form ICH-02-2023-EN – revised on 22/10/2021 – page 17
the contact person: Alataf Ibrahim Khaleel, Expert in field of Safeguarding the Iraqi ICH.
Address: AL- Mansour-AL- Eskan St.
Telephone number: +964 7807742910
E-mail address: ataafshamoo@gmail.com

**Algeria**

Name of the body: Ministère du tourisme et de l'artisanat
Name and title of the contact person: Bouame Kameleddine, Directeur général des métiers
Address: Ministère du tourisme, 90 rue Didouche Mourad, 16000- Alger
Telephone number: 0021321614660 / 00213770960024
E-mail address: bouame5@yahoo.fr

**Egypt**

Name of the body: Cultural Development Fund
Name and title of the contact person: Fathy Abd El Wahaab
Address: Cairo Opera House, Cultural Development Fund
Telephone number: 01005276161
E-mail address: dr.fathy.a.wahab@gmail.com

**Mauritania**

Name of the body: Ministry of Culture, Youth and Sports
Name and title of the contact person: Sid el Moctar Tlamid
Address: Nouakchott
Telephone number: +222 43440075
E-mail address: etlamids@gmail.com

**Morocco**

Name of the body: Direction du patrimoine cultural
Name and title of the contact person: Mustapha JLOK
Address: 17, avenue Michlifen, Agdal, Rabat
Telephone number: +212661933567
E-mail address: mustaphajlok@gmail.com

**Palestine**

Name of the body: Ministry of culture /heritage management /department of the national heritage registry
Name and title of the contact person: Ms. amani junidi /director of the national heritage register
Address: Ramallah
Telephone number: 00972568886174
E-mail address: Amanijunidi@gmail.com

**Saudi Arabia**

Name of the body: Saudi Heritage Preservation Society
Name and title of the contact person: Rehaf Gassas,, Director of ICH Department
Address: Riyadh
Telephone number: 00966544609749
E-mail address: rgassas@shps.org.sa

**Sudan**

Name of the body: National Council for Cultural Heritage
Name and title of the contact person: Dr. Asaad Abdul Rahman Awad Allah Abdul Rahman
Address: Al Nile Street, Um Durman, Khartoum, Sudan
Telephone number: +249 912436911
E-mail address: asaadhajam@yahoo.com
### Tunisia

**Name of the body:** National Heritage Institute. Arid Zones Institute  
**Name and title of person:** Ismahan ben barka  
**Address:** 4, Batha Al-Qasr, 1008, Tunis, Tunisia  
**Telephone number:** +216 29 416 342  
**E-mail address:** ismahan-ben-barka@hotmail.fr

### Yemen

**Name of the body:** General organization for Preservation of Historical Sites.  
**Name and title of person:** Mujahid Mohammed Ahmed Tamesh  
**Address:** Sana'a  
**Telephone number:** 00967777736743  
**E-mail address:** mgahedtamesh@gmail.com

---

**4. Community participation and consent in the nomination process**

For **Criterion R.4**, States shall demonstrate that “the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”.

4.a. **Participation of communities, groups and individuals concerned in the nomination process**

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

*Not fewer than 300 or more than 500 words*

The initiative of inscribing the metal engraving on the Representative List of the Intangible Cultural Heritage of Humanity was proposed by the element bearers and practitioners themselves who were acquainted with the inscription methods through activities launched by the Ministry of Culture, Tourism & Antiquities since 2013 with the aim of inventorying intangible cultural heritage elements present in all cities and regions of Iraq.  
And based on the initiative of the communities concerned with the element; the Cultural Relations Directorate in the Ministry of Culture, Tourism and Antiquities, as it is the governmental body responsible for documenting and sustaining the intangible cultural heritage of Iraq, submitted a proposal on the sidelines of the work of the Conference of Ministers Responsible for Cultural Affairs in the Arab World at its twenty-first session which was held in the Egyptian capital/ Cairo for the period 14- 15, October 2018, to prepare the file and inscribe it on the Representative List of the Intangible Cultural Heritage of Humanity as a multinational nomination.  
In turn; The Arab Organization ALECSO launched a call for contribution to the States members of the Arab League. Following this call, ten states expressed their interest. In this regard, the submitting states had held four coordination meetings, with the participation of a number of bearers and practitioners of the element of both sexes, representative members of civil society...
organizations, research and studies centers, professors of institutes and colleges directly related to the element, and in coordination with ALECSO Organization, and according to the following details:

-The first coordination meeting: which was held online, on February 24, 2021, by the presence of the submitting states experts. During the meeting, several discussions were held regarding the element in general and the appropriate mechanisms were taken to fill out the nomination form, and at the end of the meeting it was agreed to develop a practical plan and set out timetables for the stages of the process of preparing this file.

To implement the recommendations that were included in the minutes of the first coordination meeting; each state and through the field work of the file preparation team, held several lectures, consultative meetings and seminars with craftsmen, specialists and experienced owners of engraving shops as well as the owners of private and government museums in all cities and regions where the element is present, in addition to the wide participation of representatives of civil society organizations and research and studies centers, students and professors of colleges and institutes of applied arts, vocational schools and institutions concerned with intangible cultural heritage of both sexes in order to obtain information, data and statistics, and listening to their views on the challenges facing the element and discussing the proposals, joint projects and activities that have been provided by the local communities and the concerned government authorities within the framework of safeguarding and sustaining the element that are included in this file. This is in addition to collecting all documents, photographs and audiovisual material that represent the cultural diversity of the element and its bearers in terms of gender, age, and activities associated with it, as well as, gathering the concerned communities free, prior and informed written and recorded concurrence consents for including the element on the Representative List of the Intangible Cultural Heritage of Humanity.

-The second coordination meeting: It was also held online, on August 2, 2021. During the meeting, the steps and procedures taken by each state to implement the recommendations that were included in the minutes of the first coordination meeting to prepare their files were discussed and reviewed, so that each country could present its nomination form during the next practical meeting, which was agreed to be held in the Iraqi capital, Baghdad.

-The third coordination meeting: It was held Baghdad, for the period from 5-8 September, 2021, with the attendance of a number of experts of the submitting states, and some attended the meeting online. Many of concerned communities and individuals of both sexes, including craftsmen, artists, students, professors of the Institute of Crafts and Folk Arts, and representatives of NGOs and research and studies centers, as well as institutions concerned with intangible cultural heritage were also participated in this regional meeting.

During the meeting, all documents, information, photos and audio visual materials that collected in each of the 10 countries were discussed and put together. At the end of the meeting, a draft of the preliminary version of the nomination file was prepared.

-The fourth coordination meeting: which was also held in Baghdad for the period from 10-15 February, 2022. During this meeting, the final version of the nomination file was drafted by a committee of experts, and all the original documents that were attached with this nomination form were also collected and the edited video subtitled in English was produced by the Intangible Cultural Heritage Section related the Cultural Relations Directorate with the participation of its specialized members.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimes of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

The submitting state parties have attached free, prior, and informed consents from official associations and non-governmental organizations as well as the element's bearers and
practitioners of both genders.
Written free, prior, and informed consents from the communities concerned in each submitting state were gathered by the file preparation teams during their field tours throughout the nomination process. The consent letters in the written form annexed herewith, they include;

Iraq
(1) official association (Ministry of Culture/ Department of Arts/ Department of Folklore).
(3) NGOs (Lotus Cultural Women League, UR- Fn Foundation for Culture and Arts, Al Riwaq Center for the Arts).
(5) individuals and (1) collective.

Algeria
(2) official entities (Ministre de la Culture/ Wilaya de Tizi-Ouzou/ Direction de la Culture, Ministère du Tourisme et de l'Artisanat/ Chambre de l'Artisanat et des Métiers de Constantine).
(5) NGOs (Association ART DE LA DINANDERIE/ CONSTANTINE, Centre national de recherches préhistoriques anthropologiques et historiques, comité des associations de Tizi-Ouzou, association des artisans bijoutiers d'Oran, association de IMNAR).
(4) individuals.

Egypt
(2) NGOs (Fostat Traditional Crafts Center, The design studio by Azza Fahmy).

Mauritania
(4) NGOs (Association Mauritanienne pour la Promotion de l'Artisanat et des Métiers, Organization de la Promotion et du Développement des Métiers, Association Mauritanienne pour les Traditions Populaires, Association Ntid pour le patrimoine).

Morocco
(1) NGO ( COOPERATIVE EL ASSALA DES ARTS EN DERIVES DES METAUX).
(10) individuals.

Palestine
(1) official association (Dar Al- Kalima University).
(1) non- official association (Qawasmi Jewelry Company).
(3) individuals.

Saudi Arabia
(15) individuals and 1 collective.

Sudan
(2) official entities (Sudan University of Science & Technology/ College of Fine & Applied Art, Institute of African and Asian Studies, University of Khartoum).
(1) NGO (House of Heritage Center for Training , Art, Culture, Media Production and Documentation).
(6) individuals.

Tunisia
(5) NGOs (L'association Sfax El Mezyena, L'association pour la Sauvegarde de l'elle de Djerba, L'association Abweb, L'association de Sauvegarde de la Médina de Tunis, L'association de Sauvegarde de la Médina de Kairouan) and 1 individual.

Yemen
(5) official institutions (Ministry of Media, Culture & Tourism / General Organization of Antiquities and Museums, (11) members of the file preparation committee, the Director General of General Organization of Antiquities and Museums, Taiz General police Department / Tourist police, Taiz University / Faculty of Administrative sciences.
(2) NGOs (Fragrance of History Organization For Development, Yemen Heritage Kanz Organization
(3) individuals.

In addition to the written consents mentioned above; concerned communities in some of the
submitting states expressed orally their consents to the nomination of the element. These consents are being concluded with the edited video attached with this nomination file.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

In each states participating in this nomination, the traditional craftsmanship related to metals engraving is practiced by male or female, young or elder, freely and openly and in front of communities with various languages, nationalities, religions and diverse cultural identities. This was a clear evidence during the stages of the file preparation process when the bearers and practitioners of the element cooperated with the teams members and provided them with all information and detailed data related to the element, and they also expressed their full readiness to conduct training workshops and participate in cultural and artistic exhibitions to display their craft products to transfer their experiences, knowledge and artistic craft skills to young people of both genders, especially for those talented youths who are interested in learning this craft, as well as to the general public. Accordingly; there is no part in the element that is defined as a secret or prohibited to be publically practised.

Therefore; there are no customary restrictions that control or prevent access to all aspects related to the practice of the element.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

a. Name of the entity;
b. Name and title of the contact person;
c. Address;
d. Telephone number;
e. Email address;
f. Other relevant information.
Iraq
a. Lotus Cultural Women League
b. Elham Nasser
d. +9647703117979
e. lotuswomen2016@gmail.com

a. Al Riwaq Center for the Arts
b. Ali Abed Hadi Awda
c. Dhi Qar province, Al Edara Al Mahalia
d. +9647802779097
e. sumerculture227@gmail.com

a. UR – fn foundation for culture and Arts
b. Bothaina Al Riqabi
c. Dhi Qar province, Al Edara Al Mahalia
d. +9647807388774
e. urfnart@gmail.com

Algeria
Agence nationale de l'artisanat traditionnel
ANART
Directrice : Barbiche Fazia
+213661548380

BOUDINAR Elhacene
Président de l'association Art de la Dinanderie
Adresse : Zone Artisanale Nouveau Remblé Rahmani achour - Constantine
Telephone : +213.554 01 56 95

BOUKHARI Farhat
Président de l'association des artisans bijoutiers d'Oran et maitre artisan bijoutier
Telephone : +213 558311715
Pr. HADJAL Mohamed
Membre de l'association des artisans bijoutiers d'Oran
+213 551279976
hadjel100@yahoo.fr; hadjel100@gmail.com

Egypt
a. Egyptian Society for Folk Traditions
b. Haitham Younis
c. 47Soliman Gohart St. Dokki
d. 01002146050
e. gadelmola@hotmail.com

Mauritania
a. Association Mauritanienne pour les traditions populaires
b. Moustapha Ould Salek
c. Nouakchott
d. +22246900900
e. Chercheurimrs@gmail.com

Morocco
a. Federation Marocaine Des Bijoutiers
b. Driss ElHazzaz
c. s.s. CCIS Casablanca-Settat 98 Bd Mohammed 5 casablanca
d. 0664164424
e. fnb.maroc@gmail.com

Palestine
a. Qawasmi Jewelry Company
b. Beit Kahel
c. Palestine/Hebron
d. 00972599209800
e. info@qawasmi.com, qawasmi@hotmail.com

Saudi Arabia
Saudi Heritage Preservation Society
Riyadh 12631, Kingdom of Saudi Arabia
0114030954
info@shps.org.sa

Najran Society for History and Archaeology
Najran, Kingdom of Saudi Arabia
+96655364252
info@jatn.org.sa

Sudan
a. House of Heritage: Sudan Association for Heritage, Culture and Arts
b. Dr. Ismail Ali
c. Khartoum2, Street Ahmed Khair, Block5, Villa No.4
d. +249909331867, +249118772449
e. ifihail@gmail.com

Tunisia
a. Association pour la Sauvegarde de l'Île de Djerba
b. Kawla Khadi
c. Zaouia Sidi Abdel Kader, 4180, Tunisie
d. +21675620940
e. assidje@gmail.com

Yemen
a. Yemen Historical Treasures Organization
b. Anees ghailma Al-Shamiri
c. Taiz
d. 00967777240900
e. aneesghailan@gmail.com

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.
Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

<table>
<thead>
<tr>
<th>Country</th>
<th>Inventory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iraq</td>
<td>National List of the Intangible Cultural Heritage.</td>
</tr>
<tr>
<td>Algeria</td>
<td>Banque nationale de données du patrimoine culturel immatériel.</td>
</tr>
<tr>
<td>Egypt</td>
<td>Inventory of the Egyptian Society for Folk Traditions.</td>
</tr>
<tr>
<td>Mauritania</td>
<td>Inventaire national.</td>
</tr>
<tr>
<td>Morocco</td>
<td>Inventory and documentation of cultural heritage in Morocco.</td>
</tr>
<tr>
<td>Palestine</td>
<td>National Registry for Intangible Cultural Heritage.</td>
</tr>
<tr>
<td>Saudi Arabia</td>
<td>National Inventory of Intangible Cultural Heritage - IHSAI.</td>
</tr>
<tr>
<td>Sudan</td>
<td>List of the Intangible National Heritage in Sudan.</td>
</tr>
<tr>
<td>Tunisia</td>
<td>Inventaire national du patrimoine culturel immatériel.</td>
</tr>
<tr>
<td>Yemen</td>
<td>Surveying and documentation of traditional handicrafts.</td>
</tr>
</tbody>
</table>

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

<table>
<thead>
<tr>
<th>Country</th>
<th>Office/Agency/Organization/Body</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iraq</td>
<td>The Cultural Relations Directorate, Ministry of Culture, Tourism &amp; Antiquities.</td>
</tr>
<tr>
<td>Algeria</td>
<td>Banque nationale de données du patrimoine culturel immatériel.</td>
</tr>
<tr>
<td>Egypt</td>
<td>Egyptian Society for Folk Traditions</td>
</tr>
<tr>
<td>Mauritania</td>
<td>Autorité d' inventaire et de protection juridique du gouvernorat national du patrimoine et de la culture de Mauritanie.</td>
</tr>
<tr>
<td>Morocco</td>
<td>La Direction du Patrimoine Culturel (Département de la Culture).</td>
</tr>
<tr>
<td>Palestine</td>
<td>Intangible Cultural heritage Management/ Palestinian Ministry of culture.</td>
</tr>
<tr>
<td>Saudi Arabia</td>
<td>Saudi Heritage Preservation Society.</td>
</tr>
<tr>
<td>Sudan</td>
<td>National Council for cultural Heritage and Promotion of National Languages/Sudan Ministry of culture and information.</td>
</tr>
<tr>
<td>Tunisia</td>
<td>Institut national du patrimoine, Département de l'inventaire et de l'étude des biens ethnographiques et des arts contemporains.</td>
</tr>
<tr>
<td>Yemen</td>
<td>General Organizations for Antiquities and Museums.</td>
</tr>
</tbody>
</table>

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

<table>
<thead>
<tr>
<th>Country</th>
<th>Reference Number/Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iraq</td>
<td>No.27, Arts, Skills and Practices Associated with Engraving on Metals: (Gold, Silver and Copper).</td>
</tr>
<tr>
<td>Egypt</td>
<td>ESFT 3/2016, Engraving and carving on copper.</td>
</tr>
<tr>
<td>Mauritania</td>
<td>12/2021, Engraving on metals.</td>
</tr>
<tr>
<td>Morocco</td>
<td>idpcm:4B1E50, Engraving on metals.</td>
</tr>
<tr>
<td>Palestine</td>
<td>No.12, Skills Associated with Engraving on Metals: (Copper, Silver, Gold).</td>
</tr>
<tr>
<td>Saudi Arabia</td>
<td>07/008, The Craft of Metal Engraving.</td>
</tr>
<tr>
<td>Sudan</td>
<td>No.3, Engraving on Metals.</td>
</tr>
<tr>
<td>Yemen</td>
<td>1/2021, Silversmithing and engraving on it.</td>
</tr>
</tbody>
</table>
(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

<table>
<thead>
<tr>
<th>Country</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Iraq:</td>
<td>2019</td>
</tr>
<tr>
<td>Algeria:</td>
<td>16/5/2020</td>
</tr>
<tr>
<td>Egypt:</td>
<td>2016</td>
</tr>
<tr>
<td>Mauritania:</td>
<td>8/2/2021</td>
</tr>
<tr>
<td>Morocco:</td>
<td>24,February, 2021</td>
</tr>
<tr>
<td>Palestine:</td>
<td>1/1/2020</td>
</tr>
<tr>
<td>Saudi Arabia:</td>
<td>19/10/2021</td>
</tr>
<tr>
<td>Sudan:</td>
<td>15/9/2020</td>
</tr>
<tr>
<td>Tunisia:</td>
<td>July,2021</td>
</tr>
<tr>
<td>Yemen:</td>
<td>5/10/2021</td>
</tr>
</tbody>
</table>

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The element was defined and its functions that were mentioned in the national inventory lists of the states participating in this nomination through the field work of members of the teams responsible for preparing the file after conducting many meetings and seminars with the bearers and practitioners of the element in both genders and different ages, in all cities and regions where the element is practiced in order to obtain detailed information, data and numerical statistics that have been included in this file. Research institutions in the submitting states also participated in the file with their archival data relevant to the element to update inventory lists, as well as researchers and scholars in the colleges and institutes departments of applied arts. Some of the craftsmen contributed by providing the teams with photos, video materials and information about the techniques of the craft. Individual and group meetings with members of civil society organizations of both genders were also contributed in defining the element and described its functions and indicated the cultural meanings that it carries, which were approximately similar in the submitting states, with an emphasis on the cultural diversity that emerged with the symbols and shapes of engravings that characterized each region within each state. The trade unions and federations associated with the element were also contributed in the formulation of the past, current and proposed safeguarding measures included in the inventories, as bodies concerned with preserving the rights of practitioners of the craft.

It is worth noting that most of the interviews that took place with the bearers and practitioners in the field of engraving on silver and gold were mostly done with women, while the craft of engraving on copper, it is the specialty of men only. But in some of submitting states (such as Iraq and Yemen); women had a prominent role in the craft of engraving on copper.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

In the states participating in this nomination, inventories are not updated in the same periodical manner. The timings vary between 2-5 years in some states that indicated this in their national files. As for the rest states, they did not specify times for updating their inventories.

Iraq and Morocco update their inventory lists every two years, while Egypt, Saudi Arabia, Sudan and Tunisia; they update their inventories every three years. As for Algeria, the inventory list updates every 5 years, and Mauritania, Palestine and Yemen; they update their inventory lists whenever necessary to add a new element.

(vii) Explain how the inventory(ies) is(are) regularly updated. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 200 words).

In all submitting states, inventories are updated periodically, by adding information about the element and other elements that were previously inscribed, with the participation of communities, groups and individuals practicing and bearing the element, in accordance with what is included in the article (12.1) of the 2003 Convention through conducting many cultural activities such as holding consultative workshops and achieving regular seminars and meetings of experts specialized in safeguarding the intangible cultural heritage and the practicing communities to closely review the updates on the practice of the element, discuss proposals,
problems and challenges to which the element is exposed, and develop solutions that would contribute to safeguarding and ensuring the sustainability of the element and other elements of the intangible cultural heritage.

The availability of inventory lists on the internet in some of the submitting states contributed to creating a spirit of interaction among the relevant communities and the inventory preparation teams and providing them with opinions, suggestions and additional information concerning the updates that occurred to the element.

It is worth noting that the participating states in this nomination vary in the ways and timings of updating their heritage inventories. Some states conduct a periodic review to update their inventories by deleting or adding some information, such as Algeria, Egypt, Morocco, Tunisia, and other states are updating their inventories by adding elements, audio-visual materials and additional information, such as Iraq, Mauritania, Palestine, Saudi Arabia, Sudan and Yemen.

(viii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element. Attach to the nomination print-outs of relevant sections of the content of these links. The information should be provided in English or French, as well as in the original language if different.

b. If the inventory is not available online, attach exact copies of texts concerning the element included in the inventory. These texts should be provided in English or French as well as in the original language if different.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

(Iraq, Mauritania, Palestine, Saudi Arabia, Yemen); Copies of relevant extracts enclosed.

Hyperlinks:

Algeria: https://cnrpah.org/pci-bnd/index.php/9-photos/19-les-metiers-et-techniques-lies-a-l-artisanat-de-l-or-de-l-argent-et-du-cuivre

Egypt: http://nfa-eg.org/Inventory_Details.aspx?ID=166


Sudan: https://www.ich-sudan.com/ar/national-inventory/inventory/engraving-on-metals


6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

- A series of cultural and heritage encyclopedias issued by the Cultural Relations Directorate in the Iraqi Ministry of Culture.
- Popular heritage magazines issued by the Department of Cultural Affairs since the eighties of the last century.
- La vie Quotidienne à Tlemcen, Ministère de la culture, Alger, 2011.
- Carl Hans Brech, Marwa Gold, (translation, submission and commentary, Salah Omar Al-Sadiq), Khartoum, Azza Publishing and Distribution, 2005 AD.
- The book "Threads of Identity", for Widad Kamel Kawar, which was published in English in 2010 by Sands Publishing House.
- Study of the copper engraving project in Jerusalem, Mr. Jihad Al-Zughair
- Researcher Ransom’s lecture on Yemeni jewelry is praised... The Arab American Museum enjoys a Yemeni cultural day, 2016.

https://arabianiraq.com/%D8%A7%D9%84%D8%B5%D8%A7%D8%A6%D8%A9
7. **Signature(s) on behalf of the State(s) Party(ies).**

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: Falah Hassan Shaker  
Title: General Director of the Cultural Relations Directorate / The Ministry of Culture, Tourism & Antiquities.  
Date: 15 March, 2022  
Signature: Signed

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

Name:  
Title:  
Date:  
Signature:  

Name:  
Title:  
Date:  
Signature:  

Name:  
Title:  
Date:  
Signature:  

Name:  
Title:  
Date:  
Signature:  

Name:  
Title:  
Date:  
Signature:  

Name:  
Title:  
Date:  
Signature:  

Name:  
Title:  
Date:  
Signature:  

Name:  
Title:  
Date:  
Signature:  

Name:  
Title:  
Date:  
Signature:  

Form ICH-02-2023-EN – revised on 22/10/2021 – page 29